

# MUSICAL CABINET.

PART XI....MAY, 1842.

## BIOGRAPHY.

FELIX MENDELSSOHN BARTHOLDY.

FROM THE MUSICAL WORLD.

(Concluded.)

His musical qualifications, which could scarcely have been surpassed, had they been the result of the most profound study and matured age, were not the only claims which Mendelssohn advanced to the affections of all who knew him. His unconstrained and boyish playfulness of disposition, his child-like and candid spirit, increased the interest his talents had excited. Upon one occasion, when Hummel had been displaying his extraordinary powers of extemporaneous performance, some of the party endeavored to persuade Mendelssohn to exhibit in the same way; but he burst into tears, and no inducement could prevail upon him to comply with what he felt to be an injudicious request. At this period he had already composed several fugues, pieces for the pianoforte; and shortly afterwards he wrote some little operettas, which were privately performed among his friends, and afforded great delight to all who witnessed them.

The first of his compositions which were published, consisted of two quartetts for pianoforte, violin, tenor and violoncello, which appeared in 8124. These were soon followed by a sonata with obligato violin accompaniments in F minor, and by a very distinguished work, his quartett in B flat minor. His first opera, "*Die Hochzeit des Camacho*," (The Marriage of Camacho) was performed at Berlin in the summer of 1827. Although it met with no distinguished success, owing to the total want of dramatic effect in the *libretto*, added to the untoward illness of the principal singer; yet it excited very considerably the good opinion of the public, and a full recognition of the writer's talents from the cognoscenti. This opera has since been published.

From this period, the career of the composer has been a public one. In 1829, he commenced those travels through France, Italy, England, and Scotland, which have served to spread abroad his well-merited claims to the character of a great musician: almost in all the principal cities in these several countries, especially in Paris and in London, his admirable performances on the pianoforte, and the fire and originality of his compositions, excited the astonishment of the public; and what is still more creditable to him, of that critical portion of the public who were fully capable of appreciating their merits. In the rapidity of his execution, and the incredible accuracy with which he reads off the composition he is playing, he is not surpassed by any living artist: in addition to which, he has so cultivated his memory, as to have given it a strength and power scarcely to be imagined. He not only plays publicly from memory the most difficult compositions by Bach, Beethoven, Hummel, &c., but recollects so perfectly all the great masterpieces of his art, such as the operas of Gluck, Mozart, Beethoven and Weber, as to be enabled to accompany them with the pianoforte entirely from memory, and indeed has not hesitated to do so publicly upon occasions when the slightest error would certainly not have escaped detection. At one time he knew, literally, the whole score of Beethoven's "*Fidelio*" by heart; and never shall we forget hearing him play—from memory—the introduction and the whole of the first scene to the second act; indicating, as he went on, the prominent effects of the different instruments. Among his more recent compositions may be named two occasional cantatas—Goethe's *Walpurgis Night*, a grand symphony: two overtures, one entitled "*The Hebrides*," or "*The Isles of Fingal*," so

named in remembrance of his residence in those islands; the other, to Shakspeare's *Midsummer Night's Dream*, full of originality, of invention, and indication of the highest genius. And lastly his oratorio of "*St. Paul*," a work that will gain ground with the increase of musical knowledge, for its epic sublimity, and perfect consistency of construction. The strongest test of the high classical character of this work, is, that we have never yet heard a musician speak of it, but he has coupled his opinion with the observation, that "it grows upon him." One of the soundest theorists of our country expressed himself in the first instance somewhat coldly respecting this great work; he now constantly recurs to it, and after the inefficient performance at Exeter Hall, he could not sleep the whole night.

Besides these more extensive vocal and orchestral compositions, he has written a great number of songs, sonatas, quartetts for stringed instruments, pianoforte concertos, studios, and capriccios, with orchestral accompaniments, &c., so that when we consider how young he is, we think he may safely be pronounced unrivalled by any of his contemporaries in fertility of invention.

Mendelssohn's talent in Improvisation partakes of the same great character with his other extraordinary gifts from Heaven. His ideas do not flow in a thin, if uninterrupted stream; but in a torrent; and not in jets or rushings of thought, but in a sustained volume of elaborated and grandly constructed design, with amazing logical consistency,—if such a term may be applied to a theme and argument in music. We once heard him in a private party,—and what a night that was! After Malibran, at his request, had sung three or four of her own little melodies, she drew him *volens volens*, in her own irresistible way, to the instrument, exclaiming all the time, "No, no, Mr. Mendelssohn, I never do nothing for nothing!" And he soon cleared off the amount of his debt, with a cent. per cent. superadded. He took the subjects of her melodies one after the other, and as his thoughts thickened, and the capabilities of each developed in the working of them, he contrived, before he finished, to bring three of the subjects together. It was like a tornado. He appeared to require four pair of hands to answer the throng of ideas that were struggling for development. The countenances of his audience were a curiosity during this exhibition.

The education of Mr. Mendelssohn has been conducted upon the best and most enlarged principles. His father confided his classical accomplishment to a distinguished philologist, Mr. Heise, now Philological Professor at the University of Berlin; and who at that time resided with the family of the composer. A strictly metrical translation of Terence's "*Andria*," made by Mendelssohn, has been published by Mr. Heise, and is highly spoken of by competent judges. Upon one occasion in England, when a question arose as to the correctness of a Greek quotation from the New Testament, made by a young clergyman in the company, Mendelssohn, upon reference being made to the volume, was found to be correct. He went as a student to the University of Berlin, in 1826, and was there for some years.

Like many of his brother musicians, Mr. Mendelssohn is very fond of drawing; and his water-color sketches are said to be beautiful.

A late writer, Rudolph Hirsch, to whose "*Gallery of Living Musicians*" we are indebted for some of the foregoing particulars, complains bitterly that in Vienna, where he resides, "the compositions of Mendelssohn are almost entirely unknown; and, what is very remarkable, that with the exception of Herz, Hummel, and Kalkbrenner, there is scarcely a musician of the present age whose works can be said, in the proper sense of the word, to have gained admission there. The Directors of the Theatres are to be blamed for this, as far as operatic works are concerned; for it is only by some rare chance that a German opera finds its way out of their hands on to the stage. At

public concerts scarcely anything is heard but old and well-known works, the only ones being those of Herz and Czerny. Not a single composition by Mendelssohn has ever been, to the best of my belief, publicly performed in Vienna."

## MISCELLANEOUS.

### SINGING OUT OF TUNE.

FROM GARDINER'S MUSIC OF NATURE.

It is a remarkable circumstance, that many of the greatest vocalists of the age have been justly charged with the occasional fault of singing out of tune. That persons, who have taken so much care in their musical education, and who have spent their lives in pursuit of the art, should fall into an error of such magnitude, is somewhat curious and unaccountable. This want of correctness is generally imputed to a defect in the ear; but, with persons so instructed, surely this cannot be the case. We have seen that the ear may be trained to any purpose, and that, by practice, its discriminating power can be carried to the greatest height; from which we might infer, that professional singers are the last persons we should have to complain of in this particular. May we not then reasonably conclude, that the want of this correctness does not arise solely from a defect in the ear? The points of inaccuracy with the singer are generally, if not always, upon the 3d, 5th, and 8th of the key. These intervals, being the same as those of the speaking voice, which we utter instinctively, make us careless in producing them; but the other notes of the scale require an operation of the mind, and a peculiar formation of the voice, to produce them: hence they are always more correctly given.

As a proof of a great disposition in the voice to give the harmonic intervals too flat, we may try the experiment of raising the 5th, upon the key-note in the ordinary way; afterwards, by first glancing the voice upon the 6th, as an appoggiatura note, and then descending upon the 5th, we shall find that we make it much sharper this way than the other. This mode of acquiring a *point d'appui* in attacking an interval, will, with many voices, ensure a correct intonation.

It will sometimes happen that the key of the piece may be rather above, or below, the natural pitch of the singer's speaking voice. If it is a trifle sharper, the most correct singer will feel a distress in making the harmonic intervals in tune; but if below, the inattentive performer, who has the fault of singing too flat, in this instance, probably, will sing too sharp. Persons who sing carelessly, and do not sufficiently attend to the instruments, on dropping the voice into a degree of softness, frequently sing too flat; and, on the contrary, upon bursting into a *forte*, they become too sharp,—upon the same principle as blowing with great force into a wind instrument renders the notes sharper.\* In either case the ear is not in fault; it is the singer, who neglects to use his ears upon such occasions. Persons accustomed to sing on a stage, are liable to sing flatter in a concert-room. This arises from the circumstance that the sounds from an orchestra at the back of us, come upon the ear with a more obtuse and dead effect than those in front; which may be accounted for by the shape of the external ear, which is ill adapted very nicely to appreciate sounds behind us.

Prima donnas often augment these ill effects by wearing articles of dress that cover their ears. When fashion interposes these muffles, a depression of voice is an inevitable consequence.

The inanimate posture of the theatrical singer in a concert-room, often proves another cause for the depression of the voice. How can the exuberant sallies of a bravura be executed in the still life of a lady standing, with downcast look, by the side of the pianoforte? Such music must ever be performed with an unmeaning effect. There wants the action and bustle of the stage, as a stimulus to the voice, to keep it up with vigor.

Words operate powerfully in distorting the voice. When a broad and open vowel, like the word *all*, comes upon any one of the harmonic tones, the throat is widened too much for the right production of the sound; and, without due care, the note will be made too flat. The same tone being connected with a more slender word, would run no risk of being sung out of tune. So the syllables used in solfaing,

\* A similar effect takes place on the violin; some persons, by their vigor of play in loud passages, press their fingers down with greater force upon the string, by which the ends of the fingers are extended, and the consequence is, the notes are sharpened.

pronounced *mee* and *see*, assist the voice in making those notes sufficiently sharp.

A depression of spirits will cause a considerable laxity of the vocal organs, consequently a flattening of the voice. Mr. Bartleman, who never sung a note out of tune, once, in the presence of the writer, struggled through a song with much pain and difficulty, obviously from this cause; but such was the close attention and severity of his ear, that he resorted to every method of keeping up his voice,—such as turning his head, or twisting it a little on one side, (which had the effect of narrowing the throat), the poking out of the chin,—indeed any expedient rather than deviate from an accurate intonation.

To correct these evils, which beset the voice and perplex the singer, the first thing is, to listen, and compare attentively, the tone we are making with that of the instruments.

### CHARACTER OF RUBINI'S SINGING.

FROM THE MUSICAL WORLD.

In England the distinction between the *tenore contraltino*, and the *tenore serio*, or old style of tenor, is frequently overlooked. In the former class we find such singers as Nourrit, David the younger, Duprez, and Rubini: in the latter, Nozzari, Garcia, Donzelli, and our own matchless Braham, at least matchless about a hundred years ago. This distinction, little as it is attended to, is quite as broad as that between the *tenore serio* and the *barytone*. It is now some years since we have had any *tenore serio* of eminence on our establishment; Rubini has been obliged to do the duty, and what wonder if he alters, and often spoils music, in which, to suit his voice, six notes must be changed, where half a dozen can be kept. The music of *Otello*, for instance, written for a *tenore serio*, Nozzari, is as much too low for Rubini as it is too high for Tamburini. The same may be said of *Tancredi*, *Norma*, and half a hundred other operas, in which Rubini is constantly singing. Again, very many of the operas written from twelve to twenty years ago, have little other object in their songs than to give opportunities to the singer for displaying his faculty of vocalization; an object proved by the eternal *corona*, that "*lascia passare*" for musical extravagance, at the end, and often in the middle, of every phrase. In such music as this, Rubini may occasionally set decorum at defiance, by his wonderful execution of impossibilities; but it is not his style, and in so doing he does only what his composer intended to be done, and what every one else has done before him, although no one has done it so well.

Now turn a moment to the operas written for Rubini, and an examination of the music will show, that with him the interpolation of a flourish, (I use the word because every one understands it), is of the rarest possible occurrence. To this I have heard it objected, "Oh, yes, there is no occasion for it; composers know his style, and write very florid music for him." But the fact is directly the reverse. Rubini was first noticed at Milan as a very distinguished singer, from his great facility in executing the difficulties of Rossini's music. Bellini's *Pirata*, the first opera of note written for Rubini, was then composed, and consequently gives more room for the display of flexibility than any opera, worthy of the name, since written for the same singer. And how much of Rubini's part of this opera is sacrificed to mere execution? one duet of no merit, and the winding up of the song "*Ah non fia sempre odiata*," in which occur some passages remarkable only for their difficulty. This may be too much flourish, but it is less than will be found in almost any part written for any other great singer. Italian composers, however, soon found out that Rubini possessed a quality much more worthy of cultivation than mere flexibility, an intense feeling, a heart-felt pathos, never known in any other singer. To give vent to this feeling has been the principal object of the music since written for him by Pacini, Bellini, Donizetti, or Mercadante,—men who are lavish enough of their roulades to all the other singers who can execute them. Look at the music,—I challenge the proof. What is given to flourish in *Anna Bolena*? the very short winding up of "*Vivi tu*," nothing else. In the *Sonnambula*, not one bar, unless we count the duettino in the first act, which is as often left out as sung. The same may be said of the *Puritani*, *Briganti*, &c., and the operas written for this singer by Pacini, which I have not named, as they have not left Italy, where they were composed. Many of these operas may be heard throughout, and the stranger shall have no cause



to suspect that the singer, gifted with the most extraordinary flexibility ever heard, can execute a common scale.

Let me hope that the real lovers of singing in London will not lose this, probably the last, opportunity of doing honor to a singer who for delicacy, intense feeling, and facility of execution, has never been approached. Stello was written for Nozzari, but was excellently sung by Garcia, and Donzelli. Braham would sing "Sorgete," as Tamburini does? I have a becoming dread of the responsibility incurred by a prophecy; but I feel that with Rubini will die the parts which he has created.

**RUSSIA.**—It is surprising the progress which music has made within the last few years in the Russian capital. Amongst the native artists of first-rate abilities, we rank, as a violinist, Ghys, styled the Russian Paganini; on the pianoforte, the admirable Dreyschock, who is said to approach very closely to Thalberg, and to rival Heugett and Gerke! Amongst the first-rate composers are, Glinka, author of the first Russian opera that has ever appeared. It is entitled, "*My Life for the Czar.*" The plot is simple; the action taking place during one of the old Russo-Polish wars. A peasant devotes himself to save the Czar, who has taken refuge from pursuit in the mountains. He simulates treachery, and offers himself to the Poles as a guide to the retreat of their enemy, and having conducted them into an inextricable labyrinth of defiles, avows the act, and dies under the Polish swords, crying *Vive le Czar!*

After him ranks Stranisky, who has composed a pretty opera, entitled *Paracha la Sabrierenne*. Next comes Count Fobstog, the author of numerous songs and melodies. And lastly, Colonel Alexis Lvof, Director of the Imperial Chapel, a perfect wonder on the violin, and who has recently been elected an honorary member of the Academy of Berlin, and received other marks of distinction throughout Germany. Amongst other musicians of eminence, are Count Wilhorsky, Dinitress, and the young Mouskof. The best native vocalists include Madame Petrof and Madame Orezof, and Messrs. Samoylof, Balabine, and Wolkof. The excellent German actress and cantatrice, Mademoiselle Sabine Heinfetter, has been singing here for some time. The purity and sonorousness of her mezzo soprano, and the ability and expression with which she regulates it, together with her pleasing and intelligent countenance, combine to make her a most accomplished artiste, and cause much regret at her departure. — [*London Foreign Quarterly Review.*]

**MENDELSSOHN WHEN A BOY.**—Mendelssohn, thanks to his superior talents, is as well known in Paris and London as in Berlin, his native city, and at Leipzig, the country of his adoption. Shall I relate to the reader, that at eight years of age, while receiving lessons from Zelter and Louis Berger, he was the idol and the pride of Berlin? that this little boy, with eyes full of fire, and black hair, would bound across the concert-room to play a sonata on the piano, as if it were his most favorite mode of recreation? Need it be repeated, that when he had attained his twelfth year, Zelter brought him with him to Weimar? that Goethe could not sufficiently express his admiration of his fine genius and noble disposition? Shall it be told that at a *dejeuner*, when the Grand Duke and the Princesses were present, he played extempore without the slightest embarrassment amid the highest applause of the ladies, and could not refrain from tears, because, on the arrival of Hummel, he was again urged to place himself at the instrument, and play after one who was then the first pianist of Germany? These characteristic traits of the early life of this great artist are as interesting as they are little known. — [*Reilstab's Music in Germany.*]

**PRUSSIA.**—In the new palace at Potsdam are shown several compositions for the flute, both concertos and smaller pieces, from the hand of Frederick the Great. He also wrote the dramas of several operas for Graun, which were translated into Italian from the French, in which they were originally composed, by the court poet of the

day, Tagliazuchi. The following is the order in which they were written:—*Iphigenia in Aulis*, 1748; *Coriolanus*, 1749; *Phaëton*, 1750; *Mithridates*, 1751; *Sulla*, 1753; *Montezuma*, 1755; *Merope*, 1756; *Cæsar and Cleopatra*, with which the Berlin Opera-house was consecrated, (a secular solemnity,) on the 7th December, 1742; and *Semiramis*, written in May, 1754, were also from his pen. Of all the lyrical dramas of Frederick, to the best of our knowledge, only one is now extant: it is still in the original manuscript, and in private hands; and is that to which Graun composed his opera of *Sulla*: this work was brought out on the birth-day of the queen mother, 27th of March, 1755. Many smaller lyrical poems by this monarch have been set to music; but of these, only two odes, composed by Reichardt, which appeared at Berlin in 1800, have been given to the public. — [*Foreign Quarterly Review.*]

## THE MUSICAL CABINET.

BOSTON, MAY 1, 1842.

### THE CONCERTS.

THE Concert Season may now be regarded as over, and it may not be uninteresting to take a short retrospect of the last winter's campaign. No previous season has been marked by a character so decidedly musical; and in no one have Concerts been so numerous, or of so high an order. The musical entertainments of the past season have been marked by two circumstances, which set them far above those of any previous period; and indeed, what we have actually realized, is more than the most sanguine could have expected for some years to come. The two chief points of difference are, the visits of several artists of much higher merit than we had before been favored with, and the superior character of the Concerts of the Boston Academy of Music. The artists distinctly referred to, are, Mr. Knoop, on the violoncello; and Messrs. Nagel, Herwig, and Keyser, on the violin.

### MR. KNOOP'S CONCERTS.

Mr. Knoop is an artist of a much higher character than any other who has ever visited Boston. Indeed, on his instrument, there are very few in Europe who are equal to him. We have already given, in a previous number, a general description of the characteristic points of his playing: to which ought to be added, the exceeding richness, beauty, and smoothness of his tone; the beautiful and expressive lights and shades, in his playing, and the exceeding smoothness, ease, and grace of his transitions from the one to the other. Mr. Knoop has remained in Boston a large part of the winter, but certainly not owing to the patronage he has received from the public. His Concerts have not been attended as they ought to have been. Indeed, if those who have heard him play in private parties had turned out to give him one concert, we believe that he would have pocketed more money from it, than from all the Concerts he has given here. But it must be considered that his instrument, so far from being known here, was held in a degraded estimation, until he showed us its capabilities. He has been obliged to teach us the character of his instrument, and to create a taste for its beauties; and this, every one can see, is not the work of a day. But there are now many among us, who have some conception of the powers of the instrument; and we think the result has been a decided cultivation and extension of our musical taste. What we most fear is, that he, and other superior artists who visit us, meet with so little encouragement, that their visits will not often be repeated. If, however, Mr. Knoop should come to Boston another season, we entertain the belief that his encouragement would be much more to his satisfaction.



## THE VIOLIN CONCERTS.

Of Mr. NAGEL's and Mr. HERWIG's performances, we have already spoken in previous numbers. Their Concerts—particularly Mr. Herwig's—were much better attended; not because, as artists, they were superior to Mr. Knoop; far from it: but because their instrument, the violin, was better known among us. The delight, however, which they have afforded to the Boston public, will not soon be forgotten.

Mr. KEYSER played a Theme, with Variations, on the violin, at the Boston Academy's last Concert, which showed him to be possessed of no inconsiderable skill on that instrument. His tone is of superior quality, and has much breadth, smoothness and firmness. His themes are played with much neatness, beauty, and expression: and his double stops, into which also he carries his fulness of tone, are perfectly true and very beautiful. A single performance, however, does not furnish the means of judging of his powers. We hope to hear him more.

Though we congratulate the public on the enjoyment of these violin concerts, yet it is important to all concerned, that a just estimate should be formed of the character of these gentlemen as artists. In Europe there are undoubtedly many before them; and neither of them would there probably rank higher than a third rate player. We were glad to see Mr. Keyser playing in the orchestra of the Academy, on the evening when he performed the abovementioned solo; and no assumption or supposition of superior character as an artist ought to be considered as furnishing any reason why either of the other gentlemen should not have done the same. Indeed, by engaging the services of such gentlemen, when they are among us, the Academy might make a most brilliant and attractive addition to the already high character of their concerts, by introducing instrumental Quartetts, and securing their performance in a superior style. This species of musical composition is not beneath the character of any artist. Even Spohr, who is probably the most classical violinist in Europe, does not esteem it a matter of condescension to take a part in a Quartett, nor even to play the second violin. Of the Quartett, though a most rich and varied species of music, we as yet know but little; and we hope the Academy will introduce them, even if they cannot secure their performance in a higher style than by the members of their own orchestra.

## THE HANDEL AND HAYDN SOCIETY.

The Handel and Haydn Society,—which is the oldest musical institution we have among us, and the only one that can perform Oratorios, and other large pieces, respectably,—has not been idle, though its performances have been less numerous than usual, the past season. They performed the Messiah two or three times, assisted by Mr. Braham, about the Christmas season. But their chief labor has been to bring out the Oratorio of the Last Judgment, by Spohr. They have performed this five times, to very good houses; assisted in part by Madame Spohr Zahn, daughter of the composer. This lady has a contralto voice of unusual volume, and is in several respects quite a pleasing singer. The performances of this Oratorio have fully sustained the previous reputation of the Society. We shall return to this Oratorio hereafter.

## THE BOSTON ACADEMY'S CONCERTS.

The Boston Academy of Music have this season laid the public under great obligations; which have not, however, been responded to by that patronage which they have merited. Early in the autumn they organized a very effective orchestra, consisting of about thirty-five

instruments; much superior, both as regards its number and the ability of its members, to any orchestra before collected in the city. In addition to Mr. Schmidt, the leader, who is a very good player, we have seen in this orchestra Messrs. Ostinelli, Comer, and Warren; also, Mr. Friedheim on the clarinet, and Mr. Ribas on the oboe. The latter gentleman has not only enriched the Academy's Concerts by several solos on his instrument; but is highly complimented in the Musical World for his solo performances at the London Concerts.

The Concerts of the Academy have consisted chiefly of instrumental music performed by this orchestra, together with occasional solo performances, both vocal and instrumental. The pieces performed with full orchestra have not been numerous, but well chosen, and much better performed than we have before heard here; and in pursuing this policy, we think they have shown their wisdom. A few pieces, of sterling character, well performed, will do more to improve the public taste, and give more real satisfaction, than a multitude of concerts of the trashy kind to which we have been so long accustomed. The most important pieces performed at these Concerts are, Beethoven's *Pastoral Symphony*, his *Symphony No. 5*, and a few sterling Overtures. One or the other of these two Symphonies has been performed at every Concert.

These Concerts have furnished a musical entertainment of a much higher character than has ever before been presented to the lovers of music in Boston. They have perhaps been as much superior to the general character of instrumental performances here, as the concerts of Messrs. Knoop, Nagel, and Herwig have been superior to those of their predecessors. We regard both these classes of concerts as marking a new era in the history of music in Boston; and the degree in which it is superior in character to former eras, is very gratifying, and affords much encouragement for the future.

The Academy has given ten Concerts, several of which—and we fear the whole together—have been a losing concern. We hope, however, they will not be discouraged; particularly as we understand that some of the last of their Concerts were so well attended as to pay their expenses. It would certainly be a great stain upon the character of the musical public of Boston, if such performances as these cannot be supported. We hope that the Academy will go on upon a similar, or even a better plan, next season, and that they will be handsomely compensated by the patronage of the public.

## THE MUSICAL EDUCATION SOCIETY.

Though this is not a public institution, and though it does not give performances of a properly public character, yet the existence of such a society, and one which has been so successful, constitutes a feature in the musical history of the day too remarkable to allow us to pass it by in silence. This Society consists of about fifty young gentlemen, and about the same number of young ladies, who have associated for the purpose of musical improvement, solely for their own private benefit and gratification. It has been in existence about four years; and for the last two years and a half it has been under the instruction of Mr. Webb. It meets regularly for practice once a week. Its practice is chiefly confined to glees, madrigals, choruses, and a few larger pieces, such as the *Morning*, the *Power of Song*, &c.; but it has not as yet attempted any oratorios. It has generally given one or two performances each season, to which the members invite their friends. These performances generally consist of chorus and solo glees, intermixed with songs, duets, &c., by the members of the Society. Their chorus glees are generally acknowledged to be the best performances of the kind which we have among us; and their other performances exhibit a good degree of taste and amateurship. The *Power of Song*, at their last Concert, was performed in a manner that does the Society much credit.



With an Introduction, a Variation, and a Finale.

## INTRODUCTION.

Adagio Risoluto.

The musical score for the Introduction is written for piano and voice. It begins with a piano introduction in E-flat major, 4/4 time, marked 'Adagio Risoluto'. The piano part features a series of chords and arpeggios, with dynamics ranging from *p* (piano) to *f* (forte). The voice part enters with a melody in the right hand, marked *mf* (mezzo-forte) and *cres.* (crescendo). The introduction concludes with a series of chords and a final cadence. The tempo then changes to 'Allegretto', marked 'Dolce, e ben legato il canto.' (Sweet, and the singing is well legato). The piano part continues with a series of chords and arpeggios, with dynamics ranging from *cres.* (crescendo) to *mf* (mezzo-forte). The voice part enters with a melody in the right hand, marked *mf* (mezzo-forte) and *cres.* (crescendo). The introduction concludes with a series of chords and a final cadence.

*mf* *cres.* *p* *f* *p*

*sf* *f* *dim. strepitoso.* *dim.*

*dim.* *Sva. loco.* *ff*

*Allegretto.* *Dolce, e ben legato il canto.* *cres.* *mf*





First system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a mezzo-forte (*mf*) dynamic marking.



Second system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *Un poco ritenuto.* tempo marking and a *dolce.* dynamic marking.



Third system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *Un poco ritenuto.* tempo marking.



Fourth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *Lusingando.* tempo marking and a *pp* dynamic marking.



Fifth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *cres.* dynamic marking, a *dim.* dynamic marking, and a *p* dynamic marking.



Sixth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *cres.* dynamic marking, a *dim.* dynamic marking, and a *loco.* tempo marking.



Seventh system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *Sempre Legato.* tempo marking, a *p* dynamic marking, and a *cres.* dynamic marking.



un poco rit.  
dim. *mf* *cres.* *dim.*

8 va. loco. *p* *Fine.* *p*

8 va. loco. *cres.* *dim e poco rit.*

## FINALE.

Dal Segno.  $\text{Segno}$  al Fine.

Allegramente. *p*

*cres.* *do.* 8 va.

loco. *p* *mf*

*f* *p* *mf*



*sf* *sf* *p*

*sf* *sf*

*Imo tempo.*

*p* *Ritenuto un poco.*

*cres.* *con* *do.*

*va. loco.*

*p* *leggiere.*

*loco.* *1st.* *2d.*

*ped.*



ARRANGED FOR THE ORGAN, BY V. NOVELLO.

(FROM THE GRAND MASS, NO 1.)

*Allegro Vivace,*

*Fugato.*

Full without reeds.

*Svi.*

*ped. svi.*

Choir Stop Diap.  
& Principal.

*Full.*

*Svi.*

*Swell Trumpet.*

*Full.*

The musical score is written for organ on a grand staff with two systems of staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro Vivace'. The score is divided into several sections with specific organ stop instructions: 'Fugato' (first system), 'Full without reeds' (second system), 'Svi.' (third system), 'ped. svi.' (fourth system), 'Choir Stop Diap. & Principal.' (fifth system), 'Full.' (sixth system), 'Svi.' (seventh system), 'Swell Trumpet.' (eighth system), and 'Full.' (ninth system). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

This page contains six systems of musical notation for a piano and violin ensemble. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The systems are as follows:

- System 1:** Features a piano part with a treble and bass staff and a violin part (labeled "8 vl."). The piano part includes a "ped." (pedal) marking.
- System 2:** Continues the piano and violin parts. A "ff" (fortissimo) dynamic marking is present, along with the instruction "Add Trumpet." and another "ped." marking.
- System 3:** Continues the piano and violin parts. A "8 vl." marking is present.
- System 4:** Continues the piano and violin parts. A "8 vl." marking is present.
- System 5:** Continues the piano and violin parts.
- System 6:** Continues the piano and violin parts. A "Fine." marking is present.



1. The gloom of eve e-ra-  
2. Be-fore we sink to slum-

*Andante.*

- ses, That lin-ger in the west; The shades of night de-  
- ber, Of mer-cies thou hast shown: Our thanks for ev-'ry

1. The ro-sy tint-ed trac-es That lin-ger in the west; The shades of night de-  
2. We con-temple the num-ber Of mer-cies thou hast shown: Our thanks for ev-'ry

- scend-ing, Pro-claim the day is end-ing, And all a-round in-clines to rest.  
bless-ing Pos-sess'd, or still pos-sess-ing, Are due, O God, to thee a-lone.

- scend-ing, Pro-claim the day is end-ing, And all a-round in-clines to rest.  
bless-ing Pos-sess'd, or still pos-sess-ing, Are due, O God, to thee a-lone.

3. The healing dew of heav - - en, We con - se - crate to

The slumber thou hast giv - en, We con - se - crate to

thee: When morning dawns, a - wake us On earth to deign to take us Hence Lord to

thee: When morning dawns, a - wake us On earth to deign to take us Hence Lord to

thy e - - ter - - ni - ty, Hence Lord, to thy e - - ter - - ni - ty!

thy e - - - ter - ni - ty, Hence Lord, to thy e - - - ter ni - ty!

pp



*Allegretto Moderato.*

1. 'Tis the year's most joy - ous  
2. O'er the mead and through the

day, - - And the May Queen claims her crown;  
dell, - - As we gai - ly trip a - long,      Then a - wake and come a - -  
Gen - tle Ech - o, from her

- - way,      From the dull and fev' - rish town:      There's a smile in yon blue  
cell,      Shall re - peat our grate - ful song:      Gold - en prim - rose, haw - thorn

sky,      To in - spire the trist - ful mind;      And a balm for ev - 'ry  
white,      Dai - sy buds of va - ried sheen,      Ev - 'ry flow'r shall bloom more

*a piacere.* *a tempo.*

sigh, bright, In the laugh - ing soft west wind. Then a - wake and quit the  
For the crown - al of our Queen. Then a - wake and quit the

town, - - - For the wood-lands green and gay; Neither cloud nor care shall

frown On the blos - som jew - elled crown Of the

love - ly Queen of May, Of the love - ly Queen of

May.

*pp* *mf* *pp* *f* *p* *ff*



WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

*Andantino.*

**Soprano.**  
Mark the merry show! Green the grass doth grow: Gayest wild flow'rs under feet we tread: Gleams the

**Tenore.**  
Green the grass doth grow: Gayest wild flow'rs un-der feet we tread:

**Piano Forte.**

vale with gold; There are joys un-told, O'er the mot - ley meadows spread. round us

There are joys un-told, O'er the mot - ley meadows spread. Frolic herds are round us

springing, Herdsmen their gay songs are sing-ing, And sweet Ech - o with a dy - - ing fall

springing, songs are sing-ing, And sweet Ech - o with a dy - - ing fall

Renders back loud pleasure's call. Van-ish an - guish and re - - sentiment, In this rich and lovely

Renders back loud pleasure's call. Van-ish an - guish and re - - sentiment, In this rich and lovely

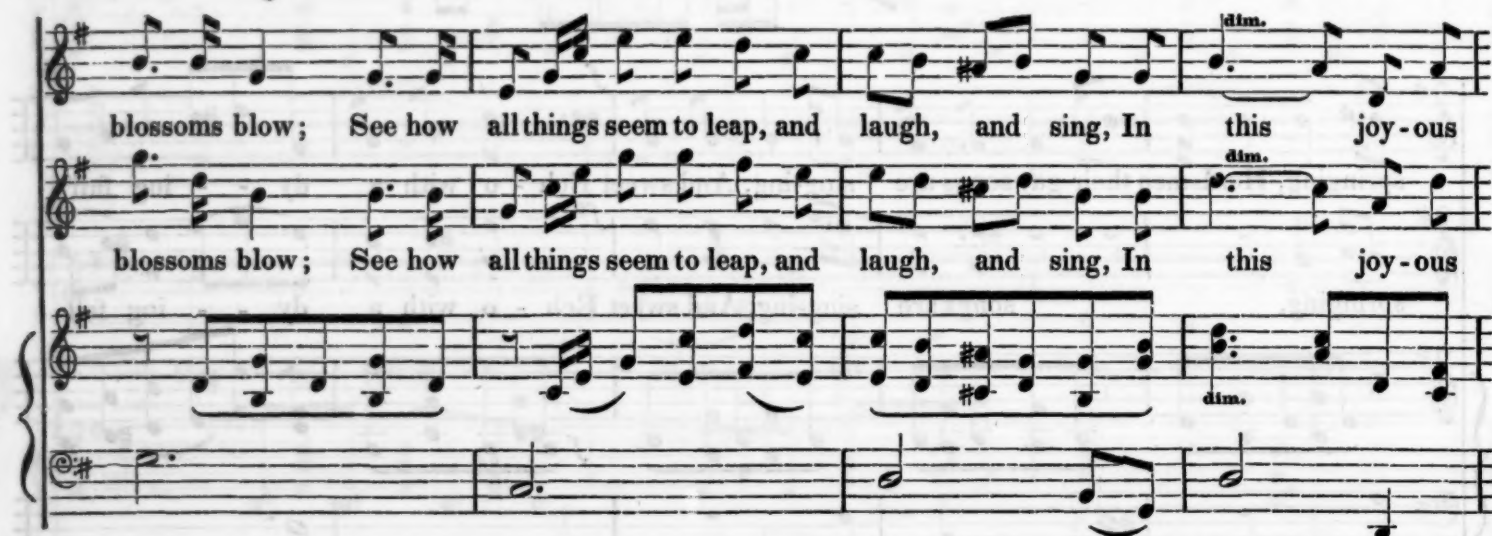
scene; Ev'-ry heart must find con - - tent-ment, Where all things are fresh and  
scene; Ev'-ry heart must find con - - tent-ment, Where all things are fresh and



green! Mark, so mark ye the mer - ry show; Mark how bright the  
green! Mark, so mark ye the mer - ry show; Mark how bright the



blossoms blow; See how all things seem to leap, and laugh, and sing, In this joy-ous  
blossoms blow; See how all things seem to leap, and laugh, and sing, In this joy-ous



spring. See how all things seem to leap, and laugh, and sing, In this joy-ous spring.  
spring. See how all things seem to leap, and laugh, and sing, In this joy-ous spring.

